

☐ UNCLASSIFIED☐ INTERNAL
USE ONLY☐ CONFIDENTIAL☐ SECRET

ROUTING AND RECORD SHEET

SUBJECT: (Optional)

Attached biography of Kirov

FROM:

L

□

EXTENSION

6408

NO.

DATE

12 April 1965

24 MAR 65

TO: (Officer designation, room number, and building)

DATE

RECEIVED

FORWARDED

OFFICER'S
INITIALS

COMMENTS (Number each comment to show from whom to whom. Draw a line across column after each comment.)

1.

Chief, SR

JEM

2.

r

3.

C/OI/R+A
C/CK/R+A

4.

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DECLASSIFIED AND RELEASED BY
CENTRAL INTELLIGENCE AGENCY
SOURCE METHOD EXEMPTION 3B2

10.

NAZI WAR CRIMES DISCLOSURE ACT
DATE 2007

11.

JP/AR

T.S.

12.

13.

14.

15.

To 1: I have discussed this with L J. He requested the TSD analysis on the off-chance that some of the photos in the volume might be fabrications or forgeries. Except for understatements touching up (most of the pictures are of rather ancient vintage), the TSD analysis does not indicate any major tampering. Moreover, I can see little political point in such fabrication in Kirov's case.

To my knowledge this is the first more or less full-length biography of Kirov. A second appeared a couple of months later, longer (367 pp.) and with quite a large selection of different photos. Neither adds anything to existing information on Kirov's assassination beyond statements made by Khrushchev at XXII Party Congress, nor throws any light on a possible anti-Stalinist opposition led by Kirov. The publication of these works does not appear to the undersigned to have any special political significance, but rather to be a part of the growing literature of popular biography in the Soviet Union, so long inhibited by Stalinism.

To L J: the second biography of Kirov is by S. S. Sinelnikov, published in the Molodaya Gvardiya "Lives of Eminent People" series. I have just received.

CALL UP/FILES, EXT. 6867
FOR ATTACHMENTS. RECORDS

1-3 CENTER FOR NO. 76-482

BOX NO. 3

100-6-129/3

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ROUTING AND RECORD SHEET

SUBJECT: (Optional)

FROM:

TSD/GARB, Room 100, Central Bldg.

EXTENSION

NO. G-65-143

DATE

24 March 65

TO: (Officer designation, room number, and building)

DATE

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FORWARDED

OFFICER'S
INITIALS

COMMENTS (Number each comment to show from whom to whom. Draw a line across column after each comment.)

1.

C/TSD/OA

25 MAR
1965

R

2.

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TSD/AB/QDS

25 MAR
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4.

C/OA

25 MAR
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CI Staff/E
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20 MAR
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10.

Chief/SR

B

11.

C/SR/CA

HW

12.

C/SR/CI

13.

14.

CI/RyA/E

I

15.

Very interesting. SR
should see this, of course.
Note #6: what inference
to be drawn?
R

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XAX - 9

G-65-143

24 March 1965

MEMORANDUM FOR : CI Staff

ATTENTION : L J

THROUGH : TSD/AB/QDS

SUBJECT O : Photo Alteration Kirov Questioned Document

REFERENCE : TSD/AB Case #5512

1. The following graphic arts analysis has been prepared per your verbal request through C/TSD/OA

2. Nine of the twelve halftone photos appearing in this publication have one common factor; crude, heavy-handed retouching. Any or all of these nine could very well be an altered photo as the retouching is so severe it borders on "an artist conception" of a given subject.

3. Whether the retouching was in the interest of reproduction clarity of old faded photos (as seen in many of our Detective magazines and some daily newspapers) or to better serve the editorial content, one can only guess. It could be the case of a semi-skilled artist and an editor with poor taste or a photo alteration job which has had any distinctive qualities neutralized by the above mentioned common denominator; obvious retouch.

4. The remaining three halftone photos that do not show this heavy retouch are as follows:

Page 112-2, Group Photo. Central character is so small in the group that no alteration can be detected. Lighting condition is favorable.

1 Att (Paperback book on Kirov)

CALL IP/FILES, EXT.

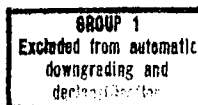
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G-65-143

Page 2

Page 176-2, group photo with girls. Lighting seems plausible. Prime character's hat and hair of the girl to his right look slightly retouched. Halftone dot structure on Subject's right eye has been damaged. Also Subject's face seems to be more contrasty and in sharper focus than other heads on same plane.

Page 176-4, individual photo. High contrast, graining effect, simulates an "arty" etching. No apparent retouch.

That these three photos are listed in a separate category does not negate the photo-alteration possibility but rather emphasizes the fact that if retouched, better quality original photos were available and a more skillful handling accomplished.

Page 48-1, heavy airbrush retouch apparent on garments. Prime Subject's eyes retouched.

Page 48-2, heavy retouch on garments, eyes, and face. Neck to garment relationship in right panel looks awkward.

Page 80-1, heavy airbrush retouch on face and garment. Neck to collar relationship is awkward.

Page 80-2, heavy airbrush retouch on face, garments, and background.

Page 112-1, same. Note balloon hands and boots. More like a piece of art work than a photo.

Page 144-1, same. Background removed. Possible photo montage of two figures.

Page 144-2, same. Note garments, particularly from the waist down. Prime Subject's feet floating about ten inches above the floor. Also, face seems brighter than other members of group.

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G-65-143

Page 3

Page 176-1, clothing retouched.

Page 176-3, almost all hand painted.

6. One unusual feature noted in these halftone photos is that all are printed in two colors; black and grey. This means two separate printings, doubling the press time and hardly seems worth the effort in view of the copy. This is not commonly found in printing and is usually reserved for fine arts reproductions.

[1
Chief, TSD/GARB

Distribution:

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